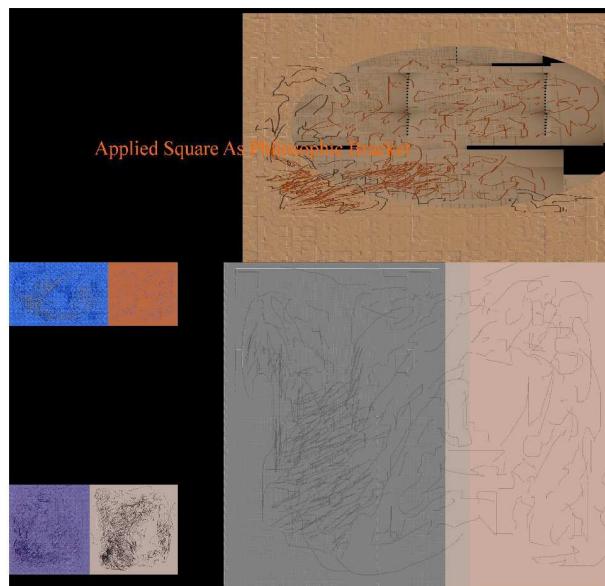


And Stranger Loops

Scars of Slippage in Times of Throwness:Dassein to Deigesis

Edwin VanGorder



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Scars of Slippage in Times of Throwness:Dassein to Deigesis

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...And Stranger Loops :

Douglas Hoffstaedter of Goedel Escher Bach an Eternal Golden Braid created among his canonical references to self reference a “crab canon” which I believe references “The Crab Flower Club” of The Chinese Classic The Story of the Stone: theme of which is fiction becomes truth and truth becomes fiction and in the context of the latter author creating multiple authors within his text who compose poetry very unique to their” personalities”....Hoffstaedter similarly is interested in where the ‘I’ comes from in the evolution from information strata in nature as the animate evolves from the inanimate.

Artificial intelligence for him is a mirror of this structuring, and he views Geode's incompleteness theory of self reference as always brought into a system in such a way that reference outside the system reflexively occurs... is a relation between world and mind in the conditions of sequence.

I suggest however if the world referenced in the wholeness of part, and wholeness of whole must examine its own question to find itself then that question is the semiotic state by which phenomenology is always a reading, and the question, or philosophic bracket (as in deciding to examine the question in order to find the answer) is in all cases a perception, of which a world outside the perception cannot really be brought in, as one is always reading ones senses which are highly “created” in and of themselves as human nature. The task given each generation of reinventing “nature” has to do with recognizing the “I” as the part, and the question the whole, in the process of realizing the question, as its philosophic bracket.

The computer space then has an odd arrival within the tangles and loops of virtuality, is the computer the “new nature”...? It is odd because it is a reading, but becomes an object in a way broader than the normal experience of structural tools. Its object state is not physical although it can be traced to such platforms, rather it is an osmotic and zone like entry upon mediation as the condition of media which become explosively organic while giving a sense of direction formed on its own deflections.

I enter this question as a kind of Gorgon knot, and in my art reinvent the idea of the topology of a knot within the computer loops which I organize in relation to my own canonical structures of archaic Asian joinery forms I place in arcs and loops. My interest is in cutting the loop visually, while maintaining continuity, like the proverbial cinematic “cut” but turning away from photography as an assumed “reality” function and returning to drawing as the core of movement now substituted beyond the previous mind and world paradigm to semiotic phenomenology as motion sensor drawing.

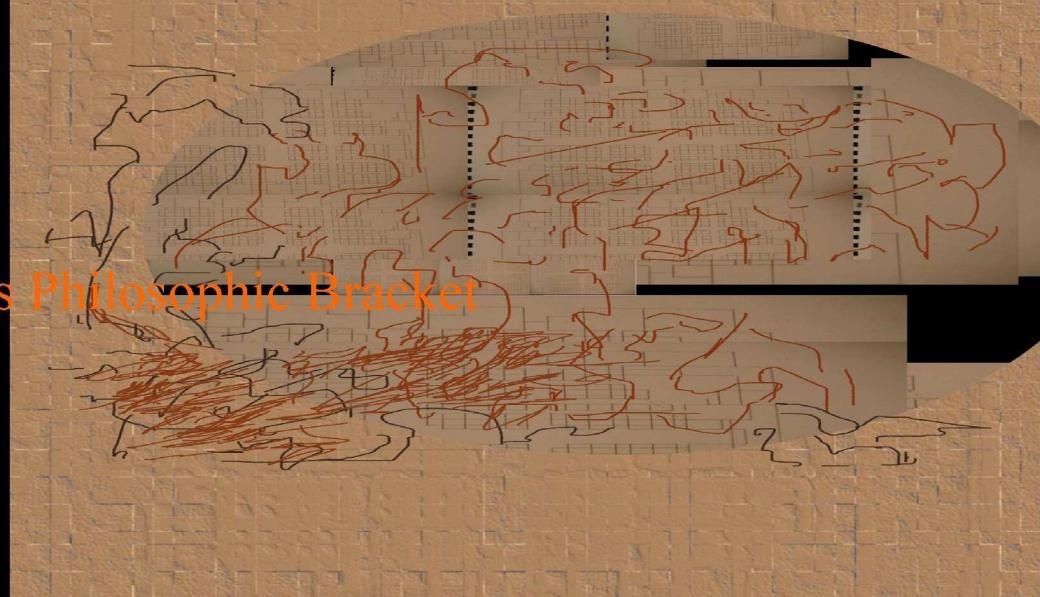
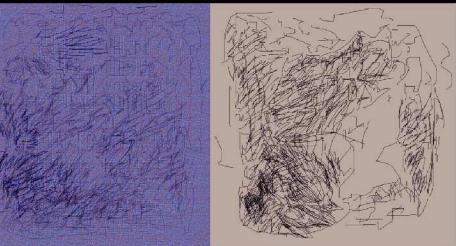
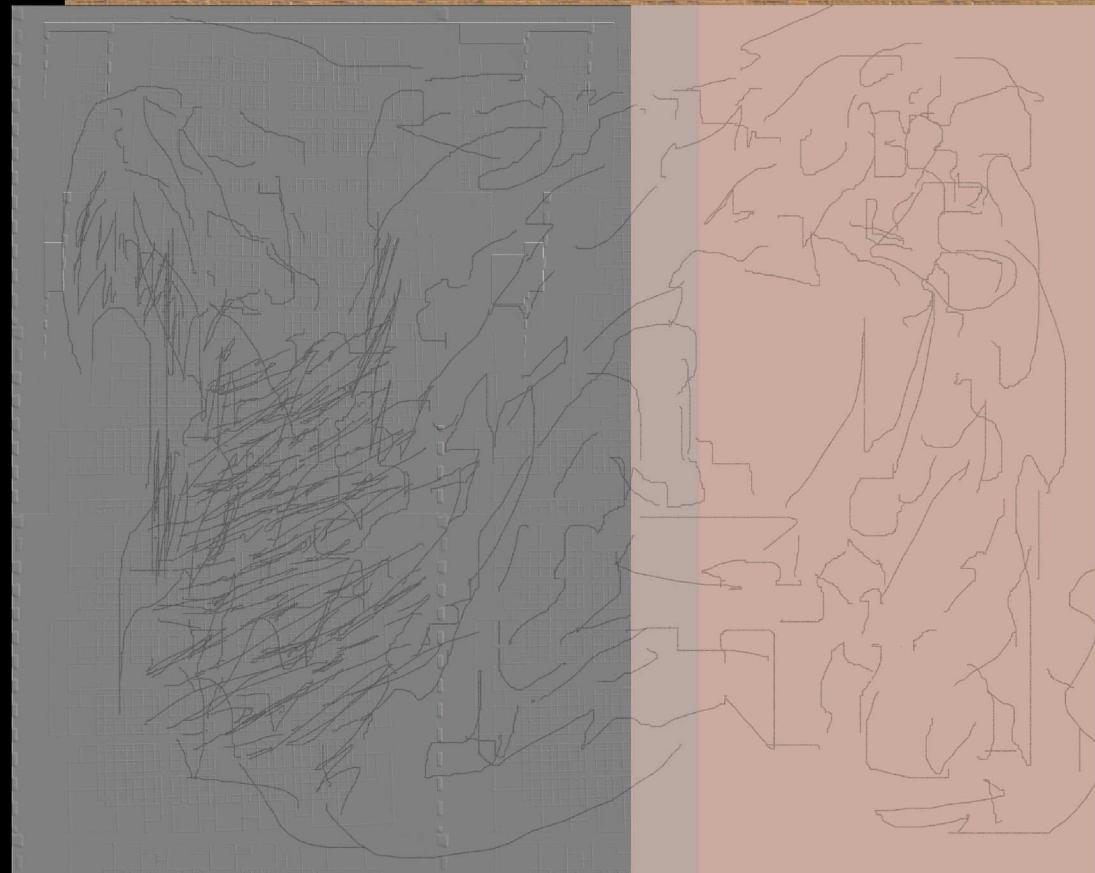
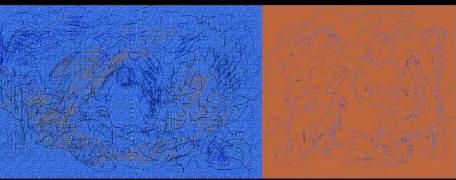


If in the Western/Byzantine traditions of sculpture as emblematic of an amalgam between environment and tableau, nativity and nature, in the light for example followed by Brancusi of phrasing pedestal and form then such studies cognizant these sources of net effects gravitate in the cyber environment as in my inclination to follow the idea of a sculptural domain of "strange loops" of logic (As Goedel Escher Bach an early book on Artificial Intelligence phrased the relation to natural intelligence as it were...) through the denominations of such a Gordian knot I represent by borrowing the idea of poured cement, building structures by pouring towards the plan, an overwriting and underwriting that has a push and pull phronesis to Pollock.... The plan like structure by which I map the matrix like quality of paper to "ground" in the computer meets the compressions of the loop space as though the earths slight curve in creating paper molds was suddenly compressed to experience. The forms in my case are in the ground reference architectural plan like, and by using this idea of a slab to build sculptural drawings through a buttonized space I then slice the buttons as in the parable of the complex knot around a pole solved by removing the pole .. by cutting through the button-knot at different levels I then get the different levels of the seed plan through the fruit with pomegranate like environmental niches. The work then maintains an ambivalent approach to topography as defined by deforming but not cutting, because the cyber loop is like the film "cut"... while working and planting through the scroll.. combining palimpsest and scroll as a version of underwriting and overwriting as one meets in psychological notation i.e. Lacan's Objet a as sigla of the author's process... journalism





Applied Square As Philosophic Bracket

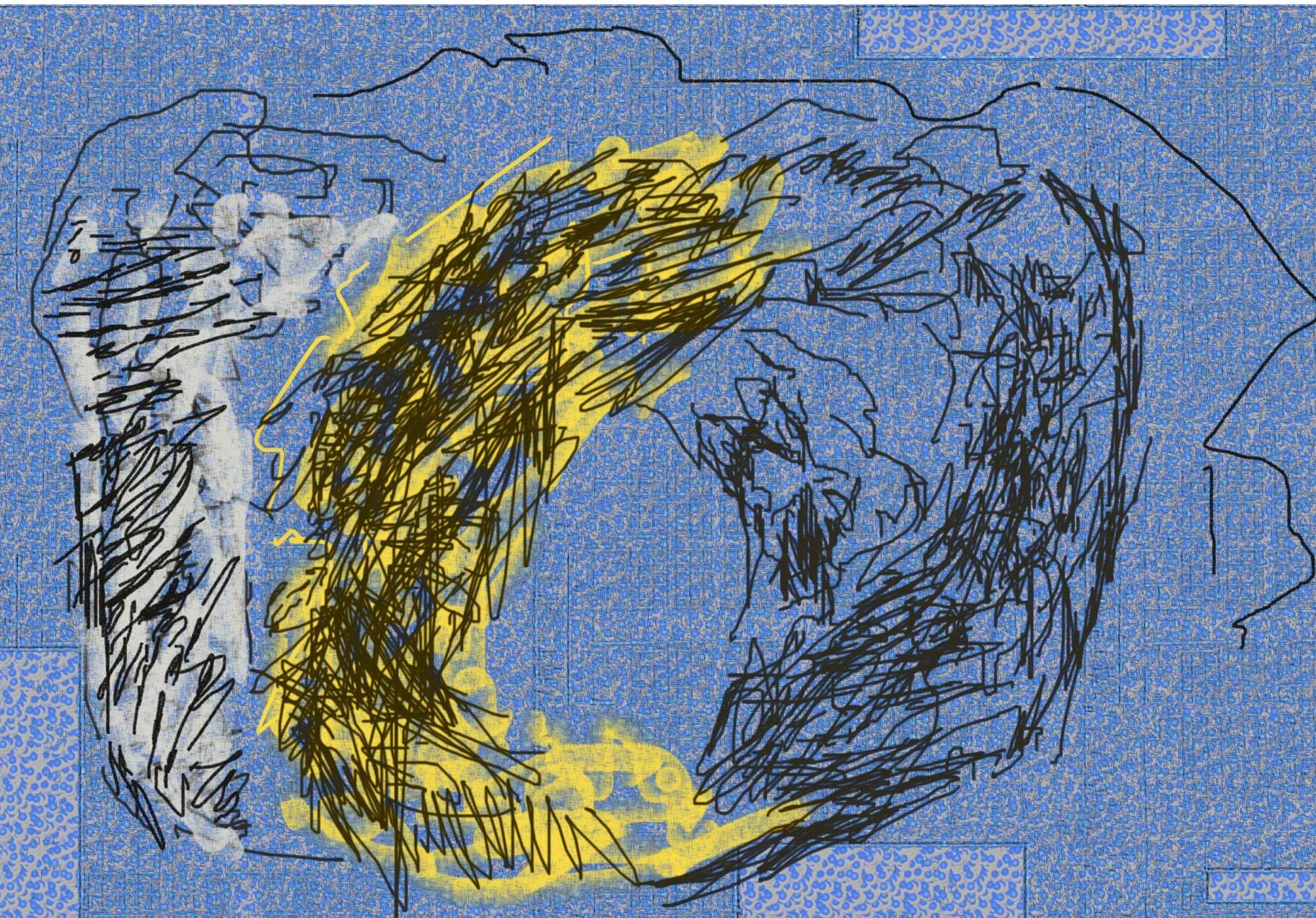


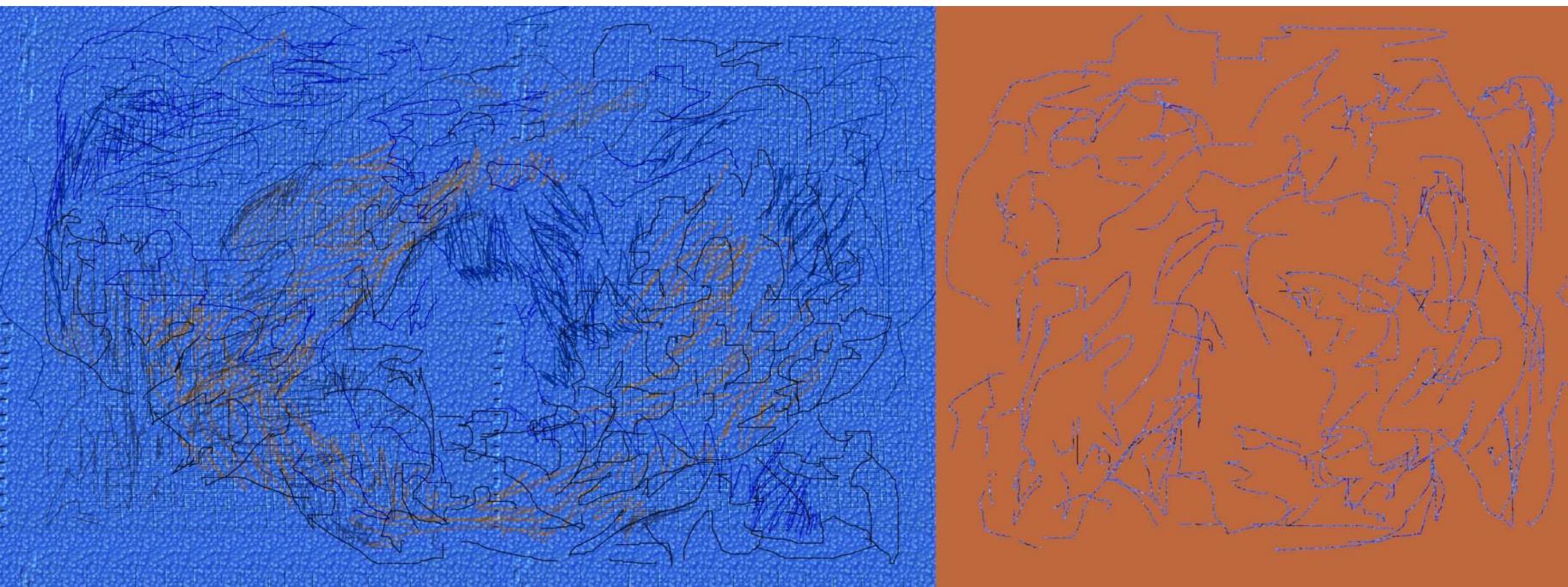
Thus Ethos are ephemera recognized to Pathos that stable structures are stratified to perceptual ambivalence as a necessity by which natural ideas as subjects are mapped to artificial ideas as objects; of motion towards and away an object ego derived and given towards its libidos made of a series of tropes, turns of event in which conceits are connections made of objects in their thisness thereness and suchness as a self mapping torus.

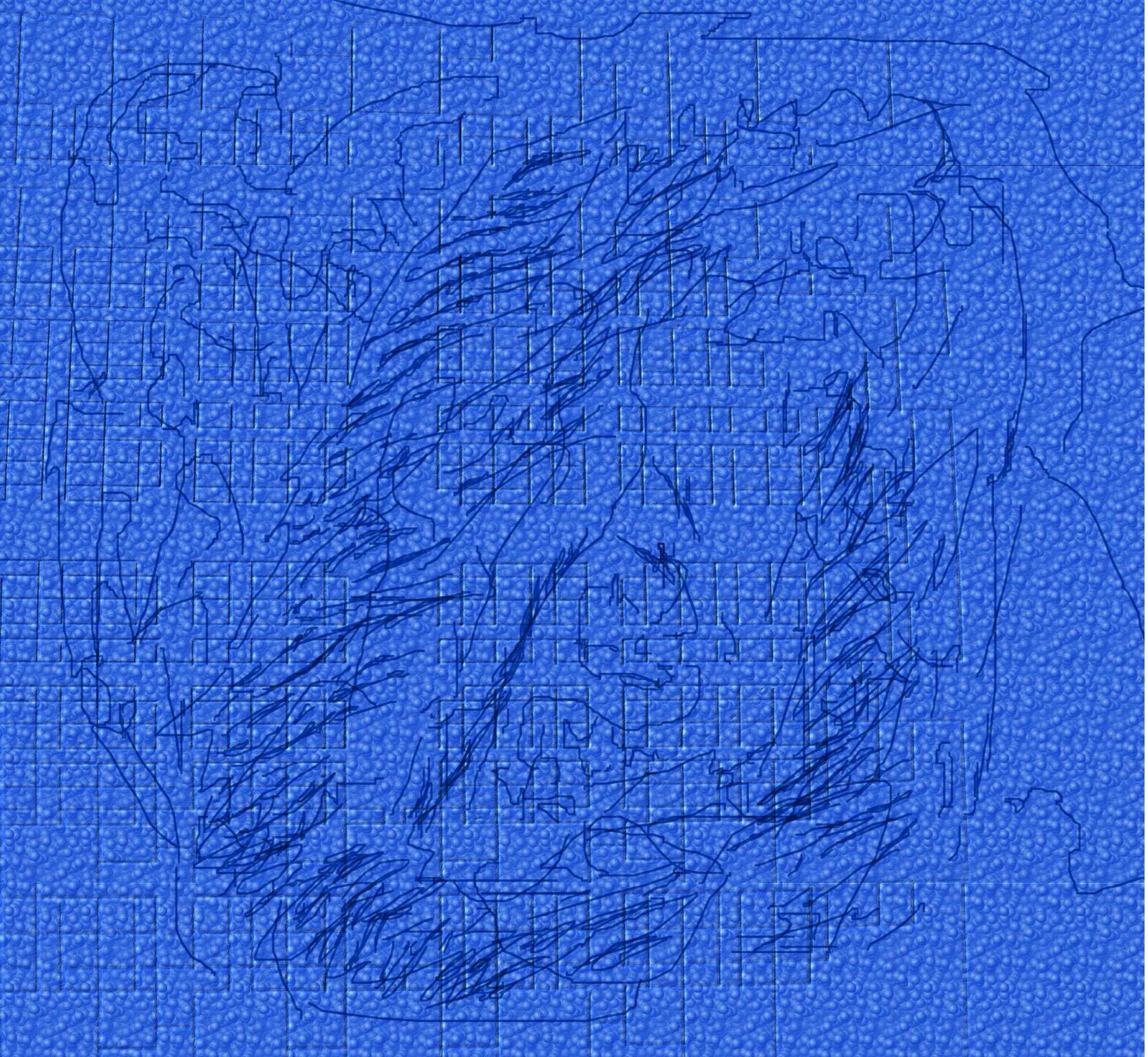
The knot structure for example by which Lacan proposes muttony within the moebius strip exemplar carries those torsion's of the encyclopedists cross or chiasmus and this perceptual threshold is repeated to view by Duchamp's supported bicycle wheel where the nodes of crossings recalling Zarathustran indexing to language order (such as the color wheel would be a projection) upon the morphology of perception upon what might be called the environmental promptings or matrix which niche out the tableaus of implementation to language realization through the somatic semiotics of phenomenology at its collective sites of perception, not as a grammar but parsing inversely the structuring of the Topographical upon the topological, the the morphic, the morphological and the morphogenic principle of transference , chords threads and strings of luck fate chance and fortune as the open space or lacunae by which the motion traverses goetia and theuria, magic to philosophy from the subliminal to the limmable. Ethos Pathos and Dialectic are the created principle of Discourse which the psycholigisation of philosophy retrieves from the PreSocratic conditions of inquiry to repropose rhetoric nominally to the noema of psychology and physics, physis and nos, natural and artificial ideas at the opening out and conflux of sites and wellspring of "Tethys". These are topological thinking fluid to flux conflux and convolvulum of thisness thereness and thusness to diegetic over mimetic principle become a thrownness between space and time as dassein and deixis.

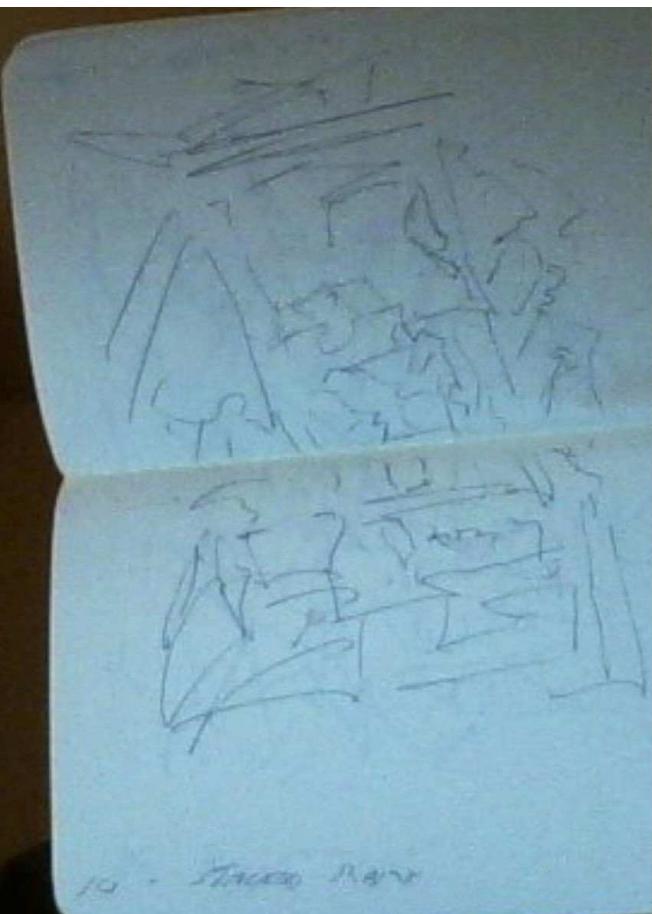




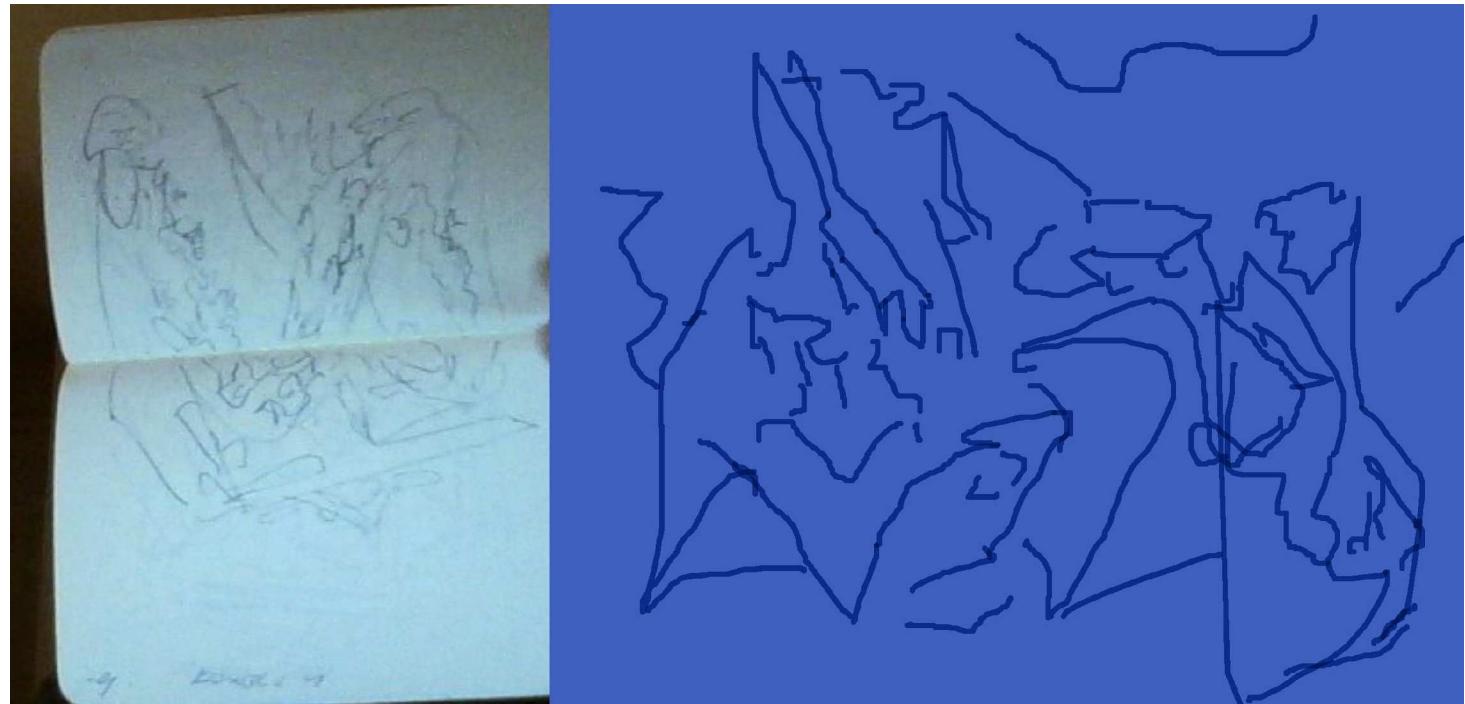


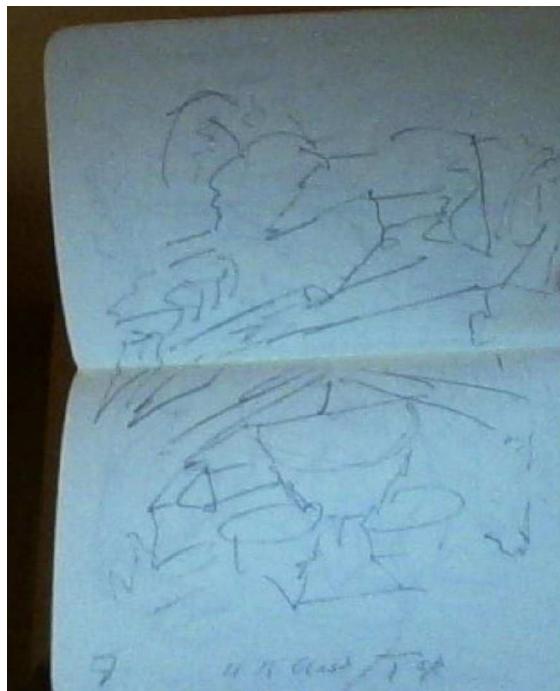




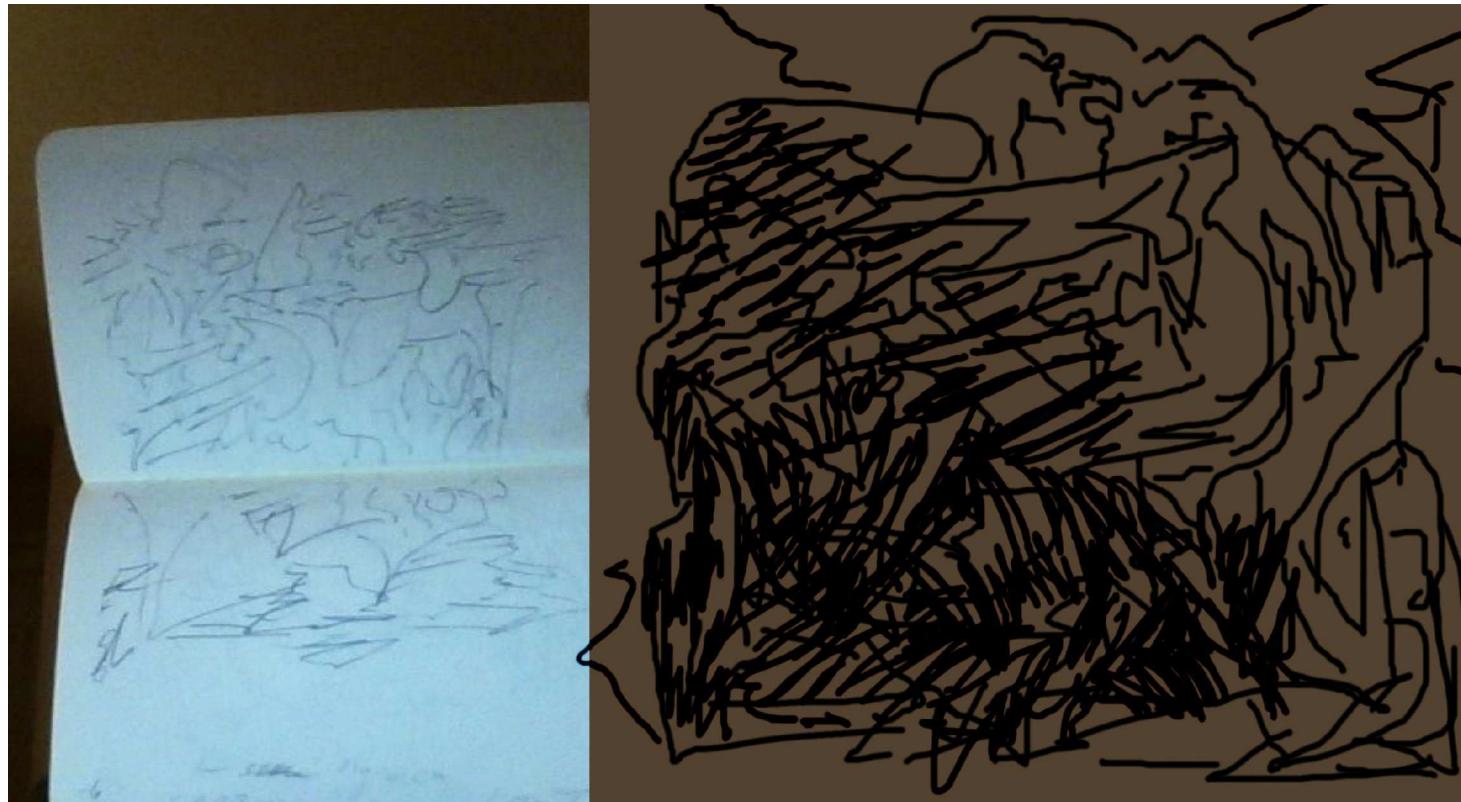


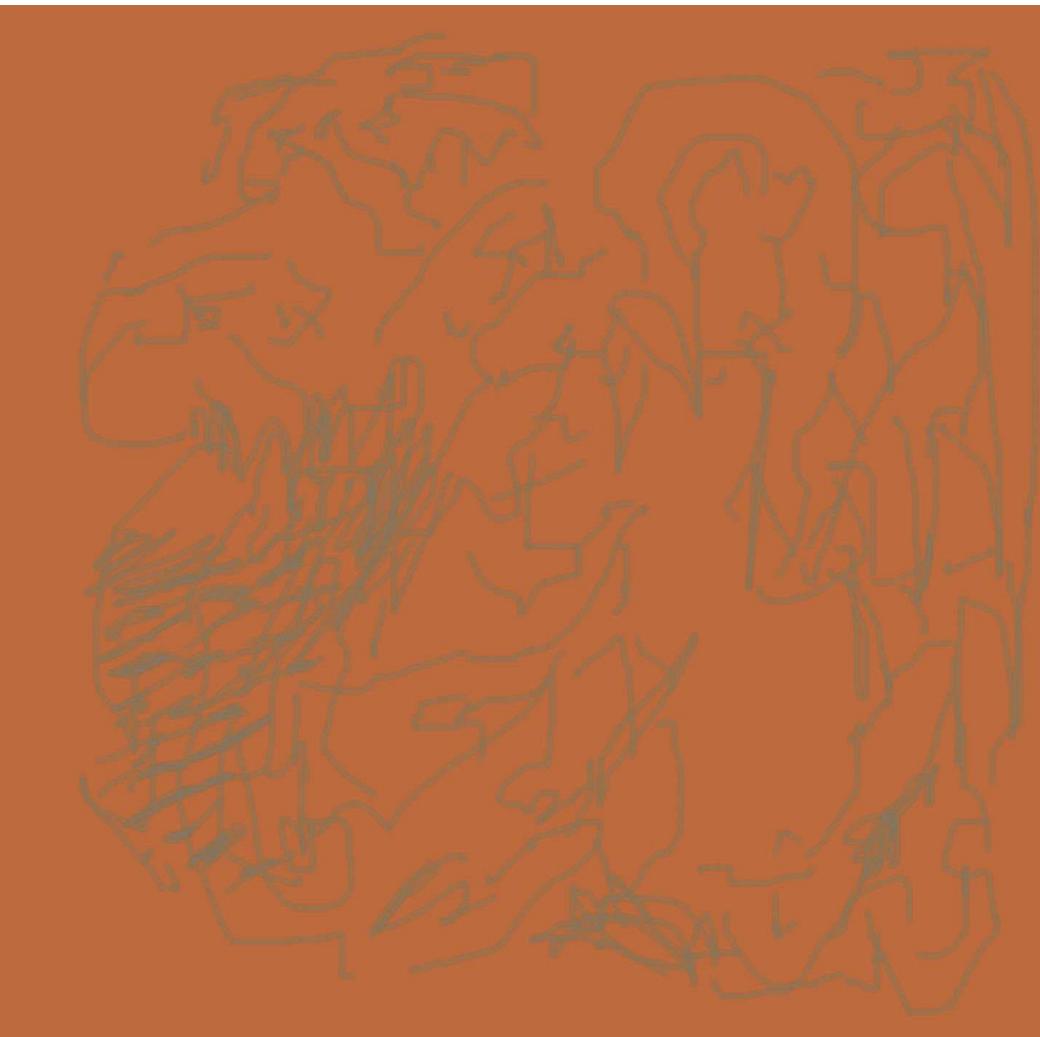
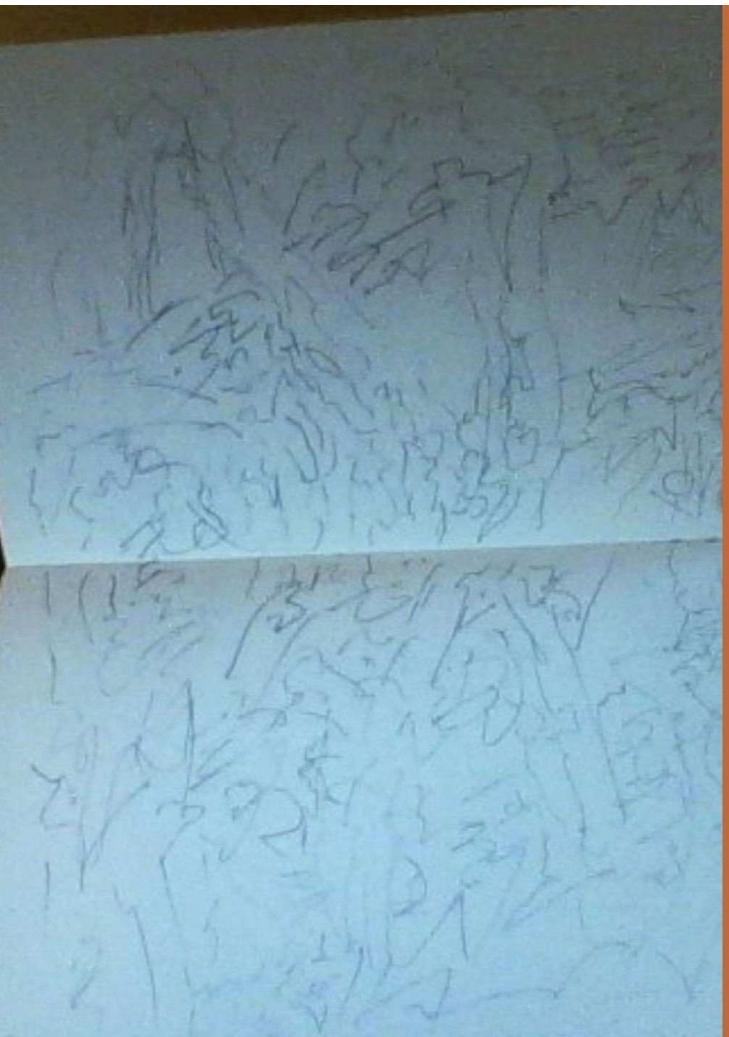
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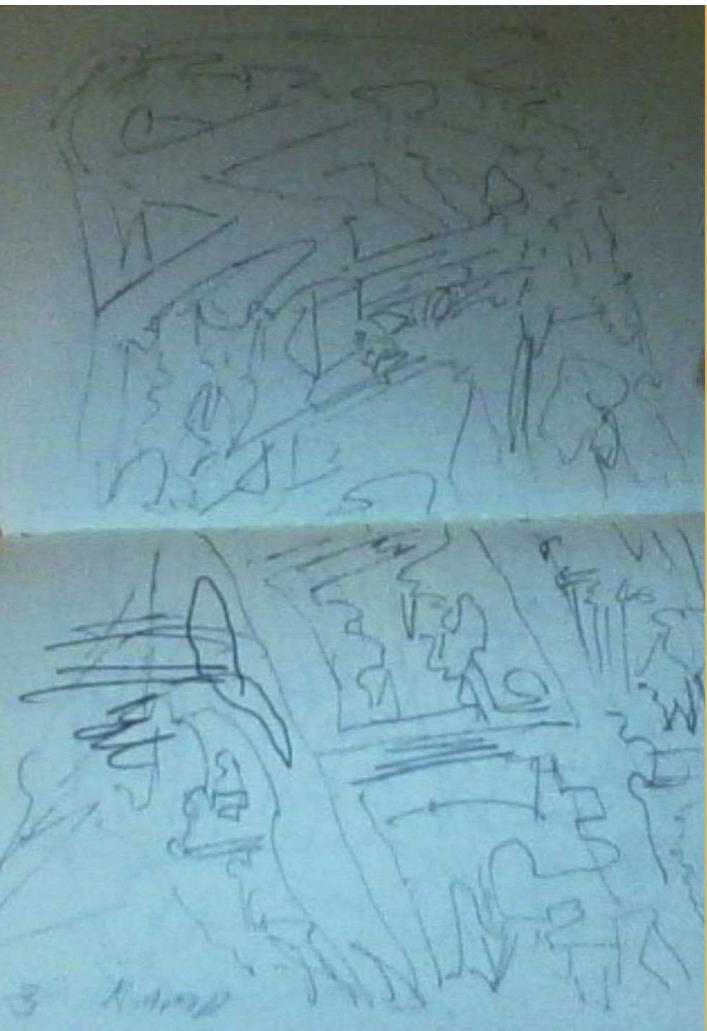
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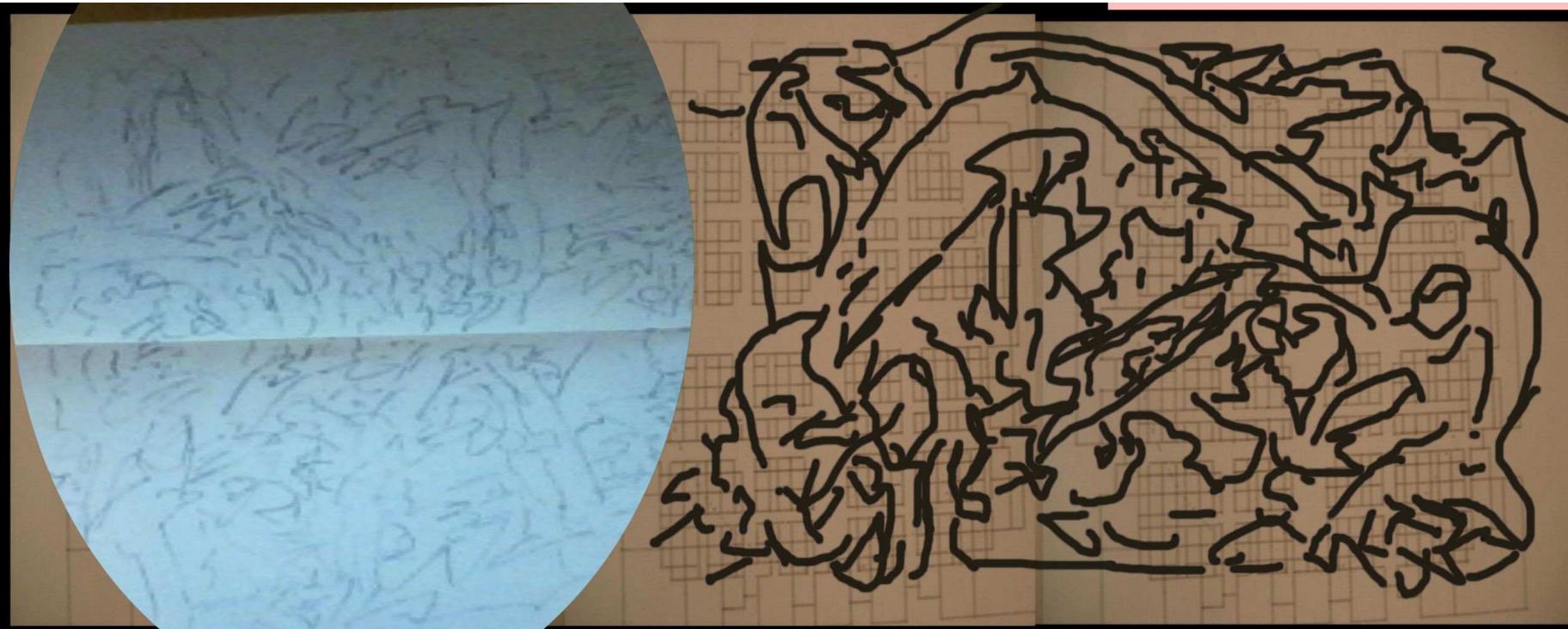


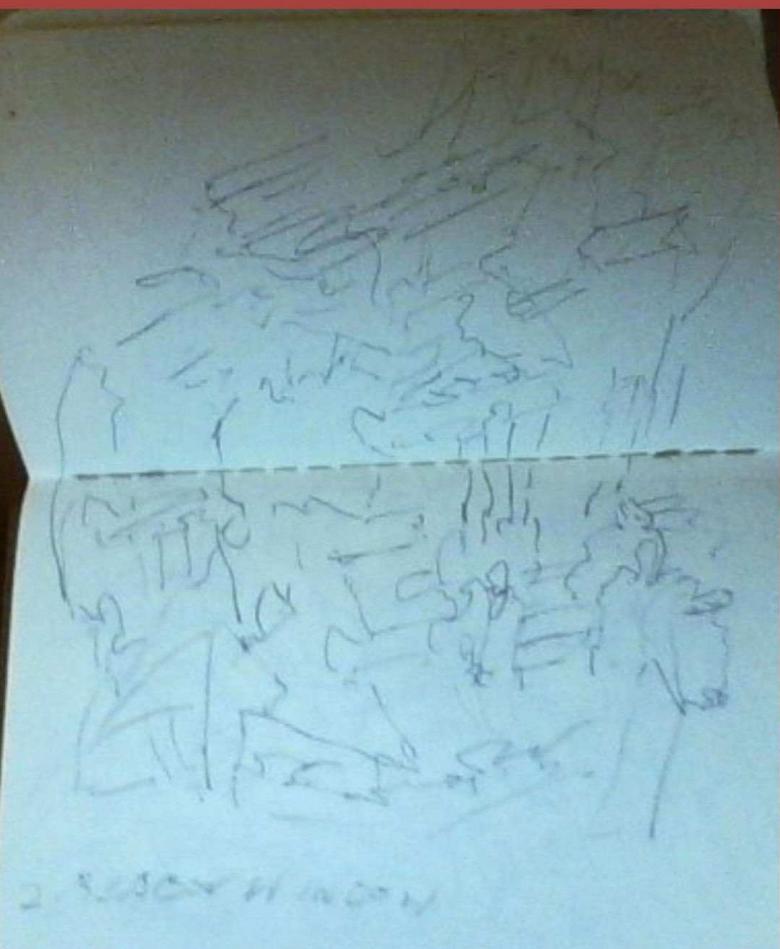




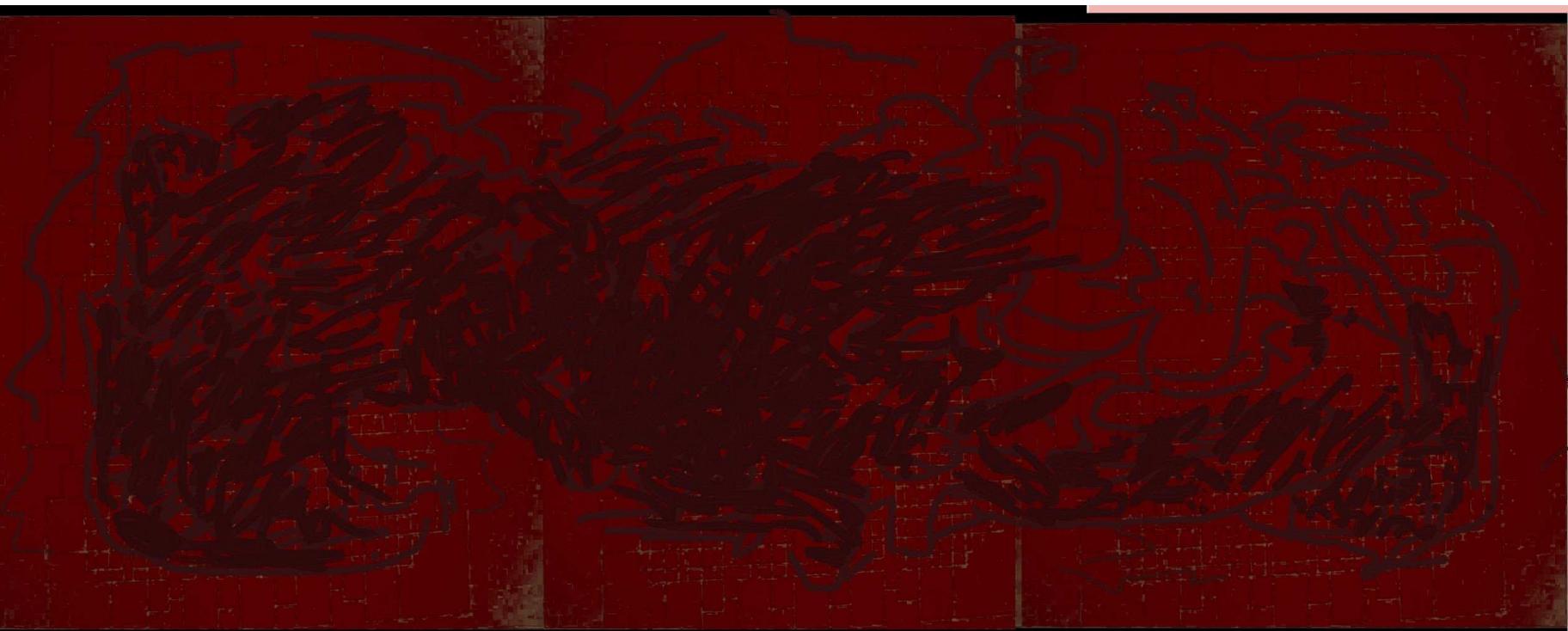


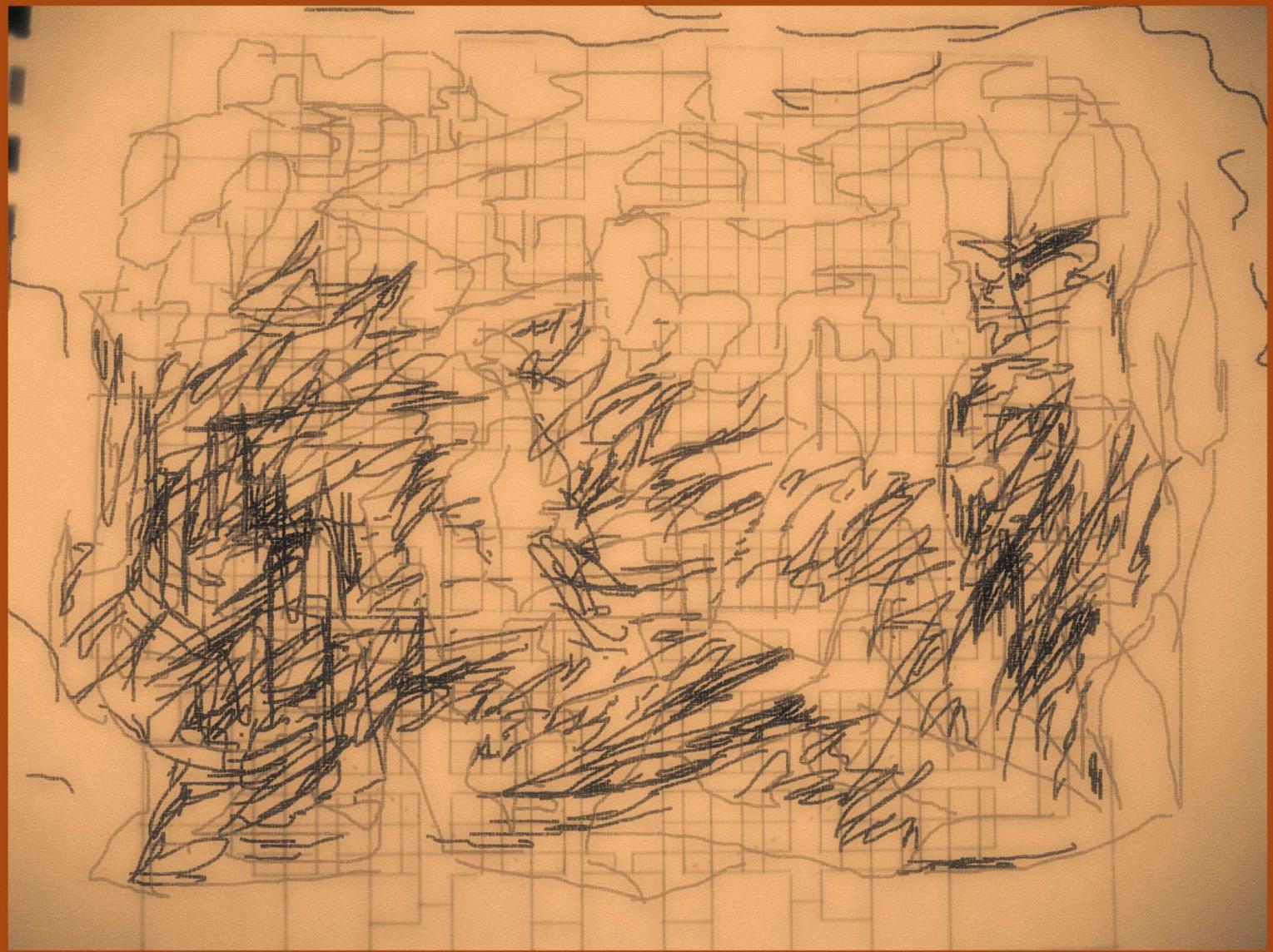


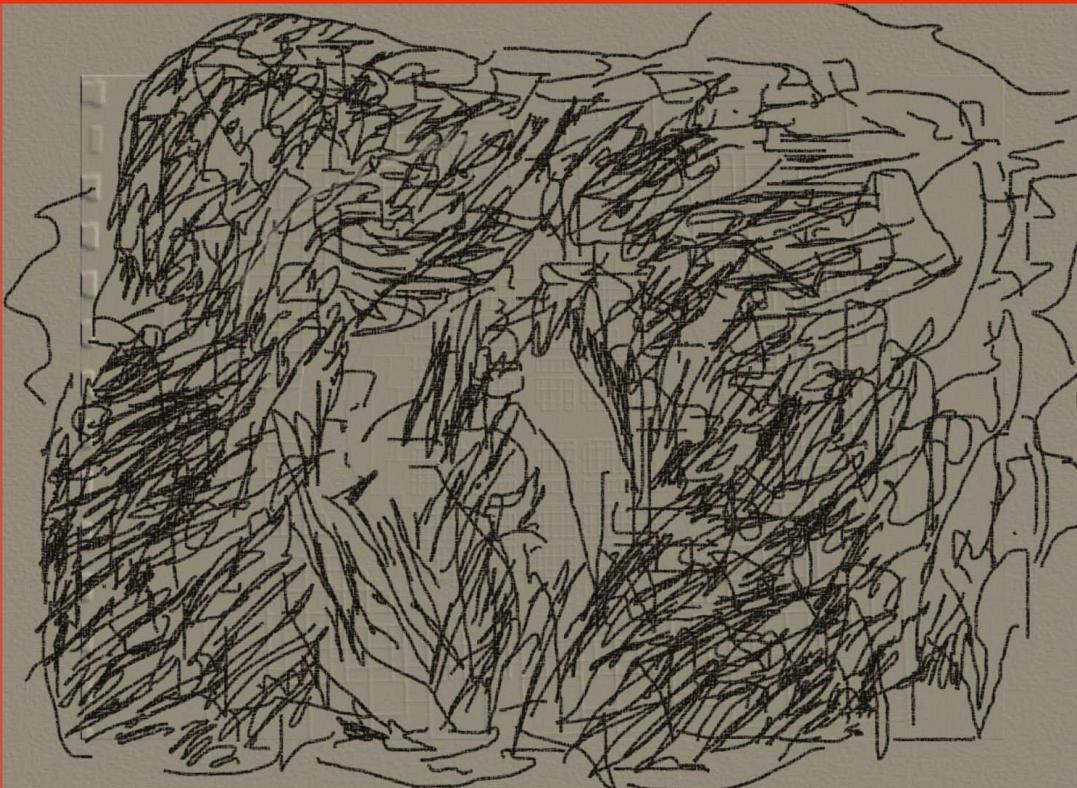


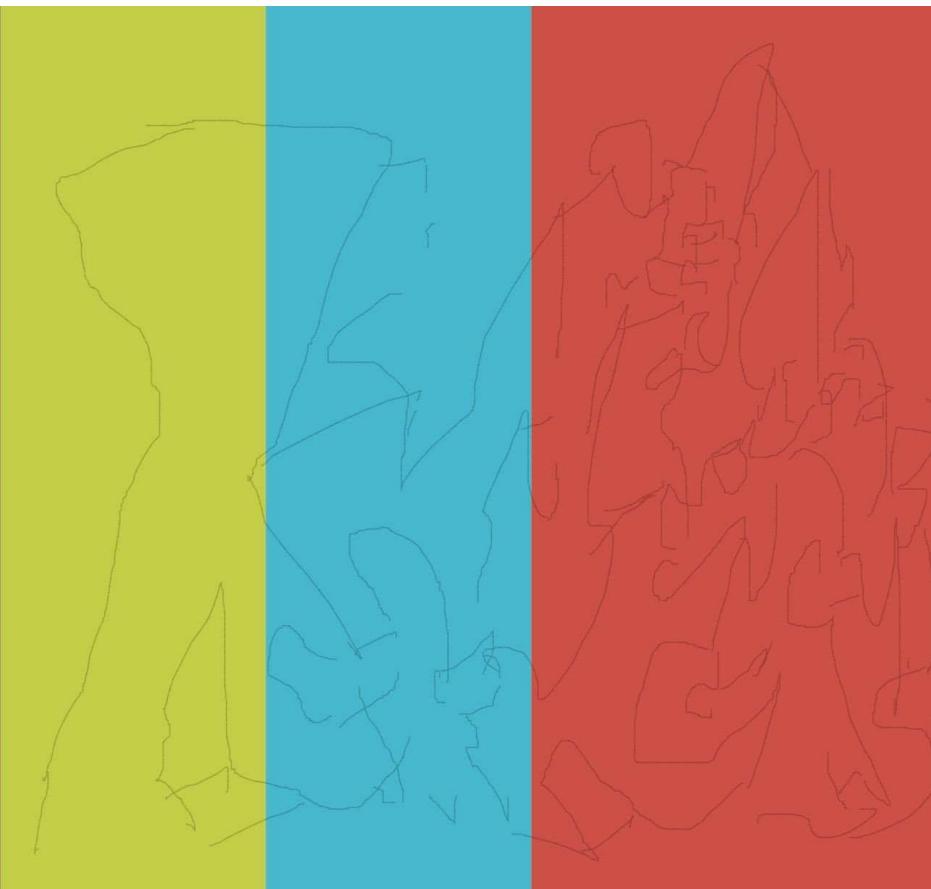
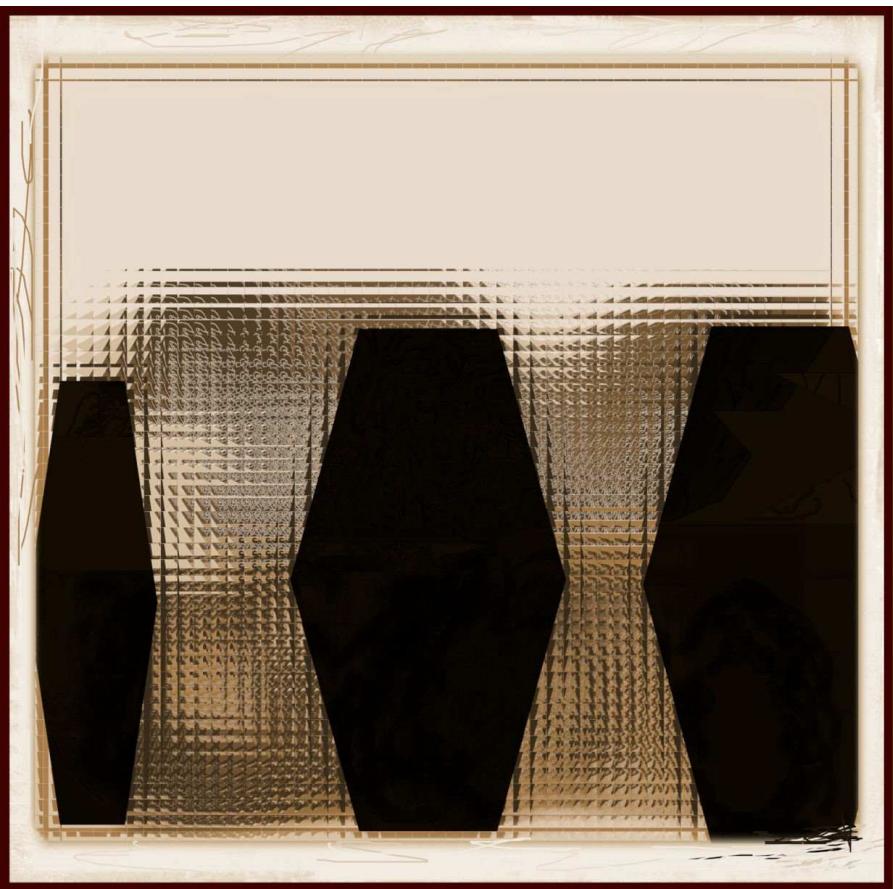


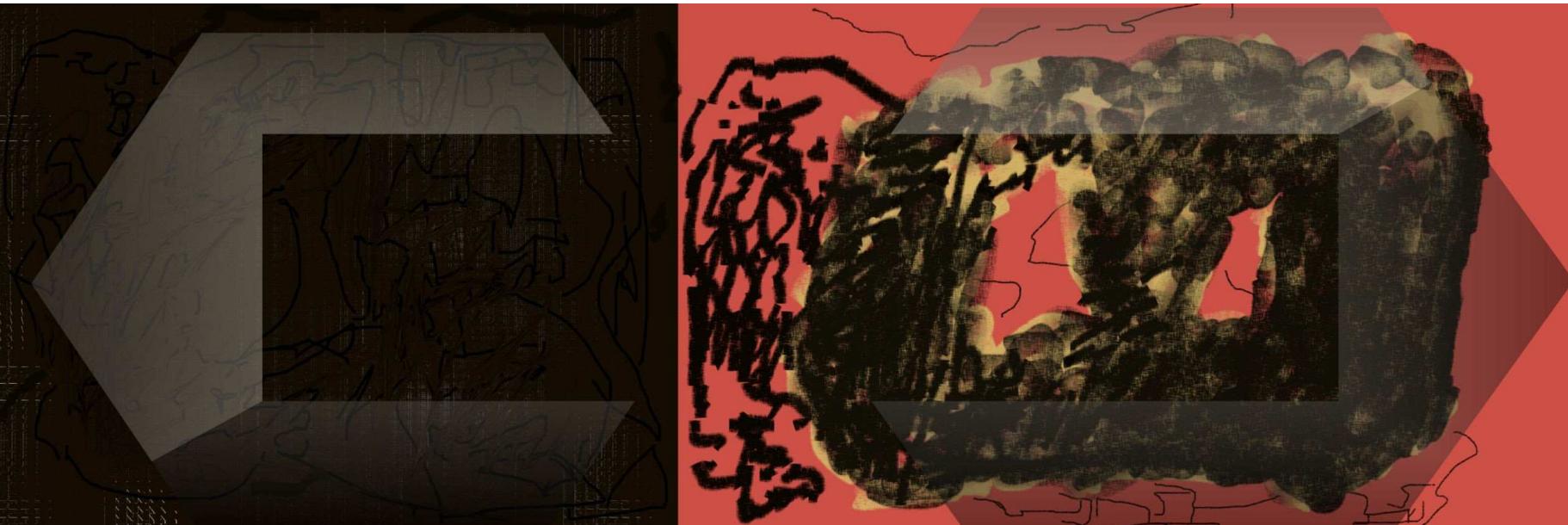












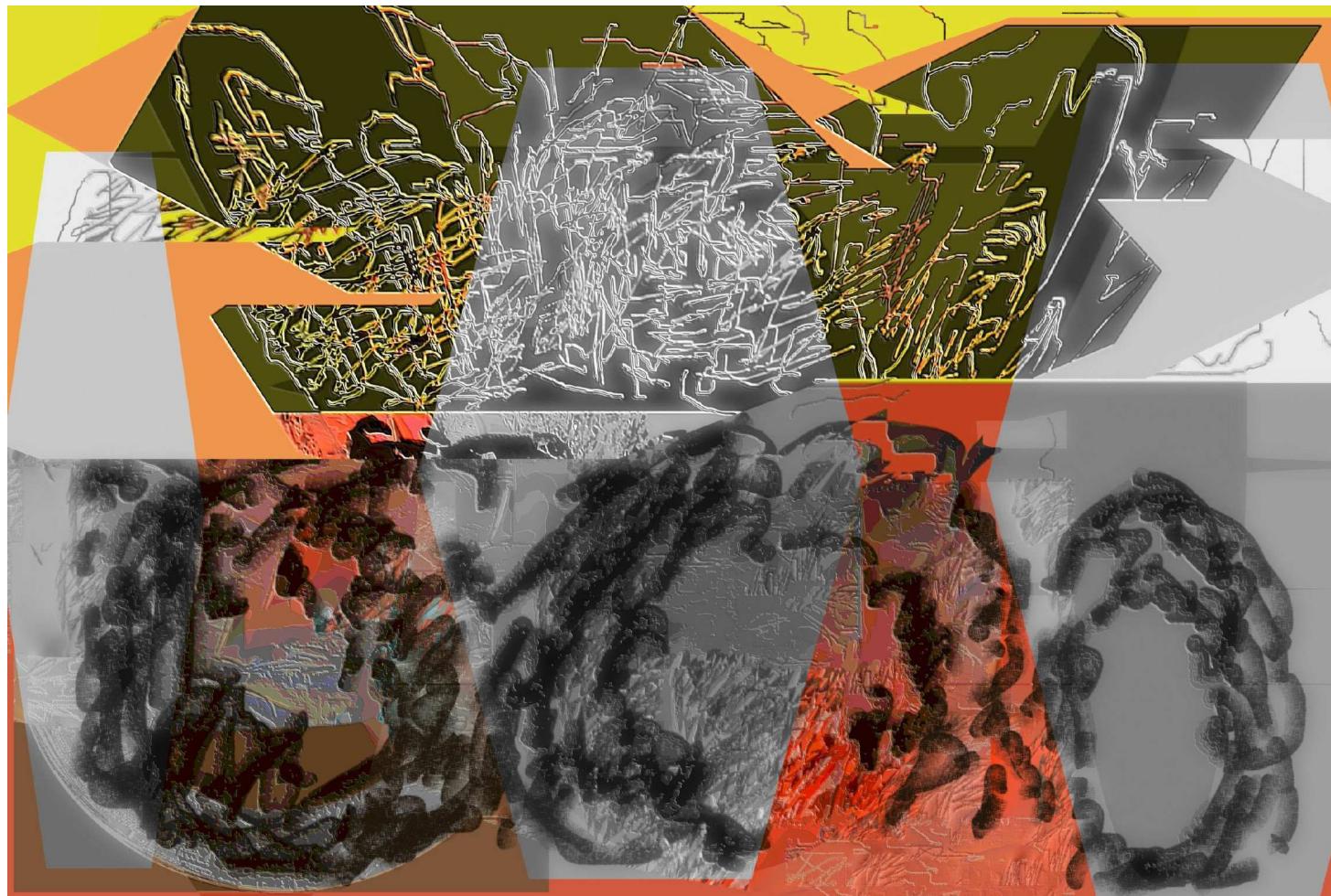


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